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ABSTRACT

This curriculum guide contains speech and journalism course outlines, including suggestions for instructional materials, course objectives, class activities, and communication skills. The contents in speech include "Group Discussion," "Theater Arts," "Public Communication," and "Theater Production." The journalism section consists of "Persuasion Techniques," "Laboratory," and "Publications." Appended to this curriculum guide are a section which explains credits in units for each course, lists course prerequisites, describes the course in general, and states the frequency with which the course is offered and a section which contains answers to nine anticipated student questions about elective course offerings in language arts speech and journalism. (RB)

CS 500 612

ED 088124

SPEECH AND JOURNALISM COURSE OUTLINES

1971 - 1972

Metropolitan Nashville Public Schools

Nashville, Tennessee

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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APPENDIX

SPEECH: GROUP DISCUSSION (½ credit; enter on course card as *Speech* or *English III* or *English IV*)

Text: *Speech in American Society* by R. R. Allen

Suggested Order of Instruction, Objectives Activities, and Skills

Interpersonal Communication and Listening Techniques

Humanistic Objectives:

- Students will have more self-esteem as they experience others listening to their opinions.
- Students will gain emotional stability as they learn controversy need not foster anger.
- Students will develop an inner composure as they learn to listen to others.

Skills:

Listening
Recalling
Contributing
Controlling interaction
Working together
Maintaining a role

Activities:

Phillips 66 Buzz Session
Film-Forum
Panel
Symposium

Suggested Behavioral Objectives

- After various group sessions, the student will give the name of everyone in the class.
- After viewing a film, the student will contribute at least one critical opinion in a small group.
- After participating in a group activity with an assigned task and being reassigned to another small group, the student will discuss the ease or difficulty with which his group accomplished their task.
- Given a list of topics, the student will select one for researching and serve as a member of a panel discussion on his chosen subject.
- After participating in a group discussion on a controversial subject, the student will summarize the thinking behind opposing points of view brought out in the discussion.

Parliamentary Assemblies

Humanistic Objectives:

- Students will gain objectivity from experiencing a neutral role.
- Students will enjoy exercising their right to speak.
- Students will learn self-discipline from situations which demand organization and control.
- Students will derive a sense of responsibility from assuming the leadership position.

Skills:

Listening objectively
Analytical thinking
Controlled action
Concise speaking
Group participation
Organization

Activities:

Organization of 2 parliamentary assemblies
Formation of a club with original constitution
Formation of a student Congress
Committee meetings

- After instruction, the student will explain how a motion may be amended.
- During class demonstrations, the student will act as the one presiding, the parliamentarian, or chairman of a committee.
- After working in a group drawing up a constitution for a newly formed club, the student will be able to defend any part of the constitution.
- After instruction and participation in various activities, the student will prepare an agenda for a meeting of his own selection.
- After instruction, the student will draw up a bill and introduce it to an assembly.

Mass Communication

Humanistic Objectives:

- Students will enjoy greater confidence

- After instruction in critical thinking, the student will draw up basic guidelines for evaluating mass media.
- Given an unpopular issue, the student will

in their opinions when they are able to think logically.

- Students will derive a sense of belonging by becoming a member of a group concerned with a contemporary issue.

- Students will find satisfaction in becoming self-determined as they develop an awareness of the manipulative techniques of the mass media.

Skills:

Critical listening
Critical viewing
Critical reading
Organization
Analytical thinking
Group interaction
Decision-making

Activities:

Production of TV commercials
Formation of community action groups
Field trips to dramatic productions, council meetings, state legislature, community group meetings
Surveys of consumer use of products

employ various techniques to persuade others to his way of thinking.

- Given a choice of contemporary problems or issues, the student will plan a course of action with his group to publicize the selected situation.

- Given selected viewing assignments, the student will identify moral issues that arise and discuss the level of acceptability in the framework of Judeo-Christian ethics.

Sources for Learning Experiences

Allen, R. R., *et al. Speech in American Society.* Columbus, Ohio: Charles E. Merrill Publishing Company, 1968. Chapter XIII, pp. 435-455, 457-481.

(Teacher's Packet for use with *Speech in American Society.* Part V: "Group Processes in American Society")

Sources for Learning Experiences (continued)

Brilhart, John K. *Effective Group Discussion.* Dubuque, Iowa: Wm. C. Brown Company, 1969. Pp. 15-16.

Elson, E. F., *et al. The Art of Speaking.* Boston, Mass.: Ginn and Company, 1970. Unit XVII, pp. 331-349; 351-377. (Jr. High adoption)

Hedde, W. G., W. N. Brigance, and Victor M. Powell. *The New American Speech.* J. B. Lippincott, 1963. Chapter 12; p. 187-199.

Markert, E. E. *Speech for All.* Atlanta: Allyn and Bacon, 1963. Pp. 170.

Stanford, Gene and Stanford, Barbara. *Learning Discussion Skills Through Games.* New York: Citation Press, 1969. #TX1576. $2.25.

Films for Discussion:

ALCOHOL AND YOU. 1970 28 min.

BEYOND LSD. 1968 25 min.

CAN WE IMMUNIZE AGAINST PREJUDICE? 1954 7 min.

COOPERATION, COMPETITION, CONFLICT. 1969 9 min.

DEBT TO THE PAST: SCIENCE AND TECHNOLOGY. 1965 16 min.

DRUG ABUSE: BENNIES AND GOOFBALLS. 1966 20 min.

EARLY MARRIAGE. 1960 24 min.

ENGAGEMENT, ROMANCE, REALITY. 1965 17 min.

EVERYBODY'S PREJUDICED. 1967 21 min.

FRONTIERS OF THE MIND: A REPORT ON BRAIN DAMAGE. PARTS I & II. 1965 23 min. each

GENERAL DOUGLAS MACARTHUR. 1965 26 min.

I NEVER WENT BACK. 1963 16 min.

THE INVENTION OF THE ADOLESCENT. 1968 28 min.

LANGUAGE AND COMMUNICATION. 1962 20 min.

LOSERS WEEPERS. 1967 28 min.

MAN INVADES THE SEA. 1967 28 min.

MARIJUANA. 1968 34 min.

NARCOTICS - THE INSIDE STORY. 1967 12 min.

PHOEBE: STORY OF PREMARITAL PREGNANCY. 1965 29 min.

SECOND EFFORT. 1968 28 min.

SPEECH PROTEST. 1967 22 min.

SPEECH: THEATER ARTS (½ credit, enter on course card as *Speech*, *English III*, or *English IV*)

OBJECTIVES

- To participate in improvisational activities
- To exhibit knowledge of theatrical terms
- To identify the types and forms of drama
- To explain proper theater etiquette
- To participate in blocking a script
- To experience a theater production
- To critique the effectiveness of lighting, settings, and makeup in a theatrical performance
- To compare and contrast community theaters

Suggested Order of Instruction, Humanistic Objectives, and Sources of Information

Improvisation

Humanistic Objectives;

Students will enjoy a greater appreciation of theatrical performers when they themselves have experienced similar situations.

- Students will gain self-understanding as they "discover" their bodies and voices.
- Students will lose many of their fears in social situations when they can communicate naturally.

Suggested Behavioral Objectives

- Standing back to back with a partner, the student will alternate saying his partner's name in as many ways as he can, then change partners.
- Milling about the room, the student will respond to the leader's instructions to be rubbery, old, silly, sad, angry, etc. He may add sounds.
- Following the instructions of the leader, the student will join the group in walking around the floor doing various designated exercises, such as tightening and loosening various parts

Sources:

Curran, Chris. *An Approach to Using Drama in the High Schools.* A Master's Thesis in the Theater Department, University of Connecticut, 1970.

Spolin, Viola. *Improvisation for the Theater.* Evanston, Illinois: Northwestern University Press, 1963.

of his body.

- Holding a partner's hand, the student will see how many unusual balancing positions he can find.
- Milling about the room, the student will stop when the leader indicates and look another student directly in the eye until the signal to begin moving again is given.
- Facing a partner, the student will cooperate in mirroring his partner's movements until observers cannot tell which is leading in the movements.
- Standing in a circle, a student will without pausing answer an abstract question asked by the person on his right, converse briefly, and then ask an abstract question of the person on his left.

Technical Theater

Humanistic Objectives:

- Students will enjoy a greater appreciation of the theater if they have been involved with some of the technical aspects.
- Students will find pleasure in applying stage makeup and walking through various parts even though they are not actually taking part in a production.
- Students will demonstrate greater confidence whenever they attend a play if they

- Given a list of terms pertaining to the theater, the student will explain their relationship and/or their significance.
- After instruction, the student will make himself up as a particular type of individual and explain the steps in creating his character.
- After reading a one-act play in a group, the student will walk through a designated part with other members of his group in order to demonstrate crossing, entering, etc.
- After research, the student will describe the costumes that three characters from selected

are familiar with the uses of costuming, lights, and sets.

Sources:

Film series on the theater prepared by Encyclopedia Britannica (Materials Center)

- After study, the student will create at least three different sound effects that might be needed in selected plays.

Community Theaters

Humanistic Objectives:

- Students will find pleasure in having a wider choice of community sources of entertainment when they are aware of available theaters.
- Students will gain self-esteem by knowing they are lending support to cultural activities in the community.
- Students will enjoy functioning in social groups more whenever they are comfortable in a variety of places of entertainment.

- Given a list of local theaters, the student will indicate the location, types of drama usually presented, and the source of financial support.
- Given designated areas in a floor plan of a theater, the student will explain the advantages and disadvantages of the seating in that area for the theater-goer.
- After instruction, the student will demonstrate a knowledge of theater etiquette, including arrival time, intermission, refreshments, applause, dress, etc.
- After attending a theater performance, the student will discuss in a small group his observations of the experience.
- Having attended a theatrical performance, the student will add his printed program to a class bulletin board.

SPEECH: PUBLIC COMMUNICATION (1 credit; enter on course card as *Speech, English III*, or *English IV*)

OBJECTIVES

- To select and organize material for public presentation
- To gain and hold the attention of an audience
- To demonstrate the effective use of the body and voice
- To memorize given selections
- To participate in forensic competition
- To evaluate one's own speaking experiences and those of others
- To exhibit in one's physical presence confidence in oral communication

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Note: Each Roman numeral represents the work of one six-week's period with the exception of I and II. These should be grouped together for <u>one</u> grading period.

I. Orientation to the course

A. Pantomime
   1. Understanding aspects of silent communication
      a. Text
      b. Films
   2. Utilizing aspects of silent communication
      a. Individual pantomime
      b. Group pantomime

B. Voice and diction
   1. Understanding aspects of oral communication
      a. Physical mechanism
      b. Standards of pronunciation
      c. Voice control

2. Evaluation of voice and diction
   a. Records
   b. Tapes

Sources for learning experiences

Textual: Allen, R. R., *et al. Speech in American Society.* Columbus, Ohio: Charles E. Merrill Publishing Company, 1968. Chapter 3.

Teachers' Packet for use with *Speech in American Society.* Part II: Chapter 3 "Towards a Theory of Oral Communication," 3a, b, c, d, e, f.

Hedde, W. G., *et al. The New American Speech.* New York: J. B. Lippincott, 1963. Chapters 3, 4, 5, 6, and 21.

Audio-Visual: Recording accompanying *Speech in American Society.*

Films, "Occurrence at Owl Creek Bridge" and "Chicamauga"

II. Interpretation

A. Poetry interpretation
   1. Records
   2. Choral reading
   3. Individual poetry reading

B. Dramatic Interpretation
   1. Play-cutting interpretation of one character
   2. Play-cutting interpretation of two or more characters

C. Humorous Interpretation
   1. Readings of one-act plays with each student interpreting one character
   2. Interpretation of comedy excerpts by individual students

Sources for selection

Original cuttings from plays and short stories

Records of poetry and plays in local school libraries

Elson, E. F., *et al.* *The Art of Speaking.* Boston: Ginn and Company, 1970. Chapters 14 and 21.

Hedde, *op. cit.*, chapters 15, 16, and 17.

Wetmore, Edna Means, and Samuel French. Stagecraft and Baker Catalogs. See pp. 497-501, *The Art of Speaking.*

III. Declamation

A. Study of effective speech-making
   1. Text
   2. Records
   3. Films

B. Readings of significant speeches

C. Presentation of a contemporary oratorical declamation by each student

Sources

Textual: Allen, *op. cit.*, chapter 10.

Elson, *op. cit.*, chapter 14.

Hedde, *op. cit.*, chapter 19.

Linkugel, W. A., *et al.* *Contemporary American Speeches.* Wadsworth Publishing Company, 1965. Chapter 3. (Four specimen speeches)

Wetmore, *op. cit.*, pp. 497-501.

Audio-Visual: Record accompanying *Speech in American Society.* (Excerpts from ten of the speakers featured in speaker sketches in the text)

Films, "Heritage in Black" and "The Strange Case of the English Language," Parts I and II.

IV. Original oratory

A. Organizing ideas
   1. Introduction possibilities
   2. Body of speech
   3. Transitions and strategies
   4. Effective conclusions

B. Developing ideas
   1. According to subject and purpose
   2. According to audience and occasion
   3. Amplifying and supporting ideas and materials
   4. Understanding connotation through use of figures of speech

C. Writing the original oration
   1. Selecting subject
   2. Stating purpose
   3. Developing outline for body
   4. Writing introduction
   5. Writing conclusion
   6. Following outline to amplify body

D. Delivering the original oration from manuscript

E. Memorizing the original oration

F. Contest or class delivery of original oration without manuscript

Sources

Textual: Allen, *op. cit.*, chapters 7, 8, 9.

Hedde, *op. cit.*, chapter 19.

Audio-Visual: Film, "Speech and Protest."

V. Extemporaneous speaking

A. Read widely and accurately
   1. Take definite notes on content
   2. Develop an outline
   3. Write an introduction
   4. Decide on conclusion
   5. Practice speech with notes

B. Prepare for contest (or class projects)
   1. Select three subjects
   2. Choose one
   3. Prepare notes (50 words) in 30 minutes
   4. Deliver 3-5 minute speech

Sources

Allen, *op. cit.*, chapter 5.

Elson, *op. cit.*, chapter 14.

Hedde, *op. cit.*, chapter 9.

Jeffery, J. *Brigance's Speech Communication.* New York: Appleton-Century-Crofts, 1967. Chapter 3.

VI. Debate

A. The nature and importance of debate
   1. The definition of debate
   2. The role of debate in a democratic society

B. The debate proposition
   1. Criteria for selecting topics
   2. Stating debate propositions

C. The debate case
   1. The affirmative case
      a. Responsibilities of the affirmative team
      b. Division of responsibilities of the affirmative speakers

2. The negative case
   a. Responsibilities of the negative team
   b. Division of responsibilities of the negative speakers

D. Argument
   1. Types
   2. Fallacies

E. Debate brief

F. Refutation
   1. Refutation within constructive speech
   2. Preparing the rebuttal

Sources

Elson, *op. cit.*, chapter 20.

Hedde, *op. cit.*, chapter 13.

VII. Student Congress

A. The need and importance of parliamentary knowledge

B. Essentials of parliamentary law

C. Formation of student Congress

D. Participation in student Congress

Sources

Allen, *op. cit.*, chapter 14.

Elson, *op. cit.*, pp. 351-377.

Hedde, *op. cit.*, chapter 11.

Market, E. E. *Speech for All.* Atlanta: Allyn and Bacon, 1963. P. 170.

SPEECH: THEATER PRODUCTION (1 credit; enter on course card as *Speech, English III*, or *English IV*)

Notes to teachers:

- This is an activity-oriented course; the student should get a maximum amount of "experiencing the theater" rather than merely reading about theater.

- *Theater Production* is designed to be taught without a single student textbook; rather, teachers are encouraged to make wide use of hand-outs, library resources, audio-visual aids, community resources, and demonstrations of theatrical equipment. Highly recommended textual sources for teachers are

  Wolf, Mary Hunter and Miller, Victor B. *Theatre's Different Demands.* Stratford, Connecticut 06497: The Center for Theatre Techniques in Education. (A thirty-five page booklet of daily lesson plans plus activities)

  Hedde, W. G., *et al. The New American Speech.* New York: J. B. Lippincott, 1963. (Although *Speech in American Society* has been adopted as the new high school speech text, many teachers may still have copies of the previously used *New American Speech.*)

- It is recommended that teachers select an inexpensive paperback anthology of plays to accompany this course in order to provide material for reading, analysis, and all aspects of theatrical production. Copies of *Man in the Dramatic Mode* are already available in the high schools.

- Field trips are strongly urged for this course. Teachers should plan to take students to see live productions and to examine the physical structures of different types of theaters (Circle, Children's Theater, Theater Nashville, as well as productions at public schools and local colleges).

- In addition, teachers are particularly encouraged to plan a trip to the Main Branch of the Nashville Public Library to see Mr. Tom Tichenor's puppet exhibitions and to have him talk with the students.

- Nashville has an abundance of potential consultants and demonstrations through local colleges and religious boards; for example, Mr. C. B. Anderson, TRAFCO, Methodist Board of Education; Dr. Jerry Henderson, chairman of the Speech and Drama Department, David Lipscomb College; Director of the Children's Theater, etc.

SPEECH: THEATER PRODUCTION (*continued*)

OBJECTIVES

- To work in various areas of play production
- To assume responsibility and produce in a task-oriented group
- To attend a specified number of theater productions in the community
- To perform the assigned tasks in the technical areas of play production
- To exhibit an understanding of historical authenticity
- To participate in the production of a play throughout the rehearsal period
- To display poise and confidence under the pressure of formal production
- To display sensitivity toward various forms of drama

Suggested Order of Instruction, Activities, and Sources of information

I. Getting Started

A. The world of the theater
1. The excitement and creativity of play production
2. The benefits that play production offers

B. Understanding Drama
1. Selecting TV dramas to watch and discuss in terms of *form*
2. Selecting TV dramas to watch and discuss in terms of *physical productions and illusions*
3. Viewing the film "Theatre: One of the Humanities"

II. Structure of Drama (to be taught in conjunction with reading several plays

A. Exposition
1. Time

2. Place
3. Preliminary situation

B. Plot
1. Initial incident
2. Rising action (summarized briefly)
3. Crisis
4. Climax
5. Falling action (summarized briefly)
6. Conclusion and final outcome for each major character

C. Characters (described in one sentence)
1. Protagonist
2. Antagonist
3. Secondary
4. Minor

D. Theme (stated in one sentence)

E. Personal reaction (a brief paragraph stating reactions honestly)

F. Quotations (lines or passages which clearly illustrate the author's style or express clues to characterization)

ACTIVITIES

- In buzz groups: Select a story or poem, an historical event currently being studied in history class, and/or a current event from a newspaper or magazine.

  Discuss theme and plot using the following general outline for plot structure (1)introduction of situation, (2)introduction of characters, (3)introduction of theme, (4)rising action-development of the story line to the high point of action, (5) climax, and (6)resolving the plot (denouement).

In a large group: The recorders of each buzz group will report the group's findings.

Return to buzz groups: Review the *structure* of the literature selected by the group.

Emphasize the elements which significantly develop the plot. Select from the literature or create roles that develop the plot. Improvise scenes, changing characters each time the scenes are played. Evaluate each, emphasizing plot structure, by selecting portions of the scenes which most effectively develop plot structure and by suggesting methods of enriching the less effective portions. Play the scenes before the class.

- Divide the class into two groups, each analyzing the plot structure of one play and follow by discussing the analyses in the total group.

- In buzz groups: Select human interest stories from the newspapers or magazines.

  Read the stories. The person to the left of the reader then outlines a possible plot and the person to the right of the reader reacts to the plot.

  Select one of the plots and (1)improvise scenes, replaying and evaluating; (2)write a script based upon the improvisations; and (3)present the play before the class.

- In buzz groups: Select one of the following forms of drama--comedy, fantasy, farce, melodrama, musical drama or tragedy.

  Members of each group will individually read plays representing the chosen form.

  Each group then discusses the form as exemplified by the plays, writes a short statement defining the form, and tests the definition using the following criteria:

  - Does the definition use other terms than the one to be defined?
  - Are the terms employed more familiar than the word to be defined?
  - Does the definition classify the word to be defined?
  - Does the definition state the essential characteristics of the word to be defined?

- Does the definition differentiate this word from other words with which it might be confused?

(Films such as "Occurrence at Owl Creek Bridge," "Cherry Orchard," and "Doll's House" available from the Materials Center could be used to compare the structure and forms of drama. In addition, special TV programs or a movie could be used as well.)

IV. Pantomime

A. Preparing for pantomime
   1. Relaxing
   2. Posture
   3. Walking
   4. Sitting
   5. Crossing and turning
   6. Falling
   7. Gesture

B. Acting without words

   1. Physical principles
   2. Showing emotional responses
   3. Characterization
   4. Individual pantomimes
   5. Group pantomimes

Activities

- Collect advertisements illustrating each of the following: posture (carriage of body), gesture (movement of the head, hands, or arms), and movement (changes in position of the entire body, such as turning, walking).

  In small groups, find the answers to these questions:
  What is the form of the bodily action employed in each advertisement?
  What is the message (theme) of each advertisement?
  How does the bodily action reinforce the message?

- Have students watch a short TV program without an audible volume level. Make notes for later discussions on movement of characters.

- Organize into teams to present pantomimes. After a member of one team pantomimes a situation, members of the opposing teams attempt to identify the situation within a given time period in order to receive a score.

- List several situations on the board (*The Art of Speaking* has several). Situations should vary in order to include the following: simple exercises in total body movement; action from a sitting position; exercises emphasizing facial expression; exercises indicating mood. Student groups may secretly choose from the list and repeat the exercise suggested immediately above.

- Listen to music that has a definite mood, such as "Cloudburst" from the Grand Canyon Suite or "Tannhauser" overture.

  After the class is divided in half, one group moves in response to the music while the observers identify the meaning conveyed in the movements. Reverse the roles of the observers and those responding to the music and repeat the activity.

- View the film "Grand Canyon Suite" (Materials Center). If an overture is used, explain the story line of the opera. Discuss how viewing the film sharpened perception of the mood created in the music.

- Bring inanimate nature objects to class, such as rocks, leaves, shells, pods, etc. Describe the sensation of touching the object.

  Personify the object, giving particular consideration to the sensation of touch.

  In small groups improvise scenes in which each individual personifies his object.

- Have the class view films with little dialog, such as "A Time Out of War," "The Hat: Is This War Necessary" (an animated film), and "Chicamauga." Discuss how movement alone furthered ideas and developed the message.

- Divide students into groups and have each group develop a brief, uncomplicated story line using pantomime only.

V. Play-reading activities

In this unit students should study several different plays with in-class

reading aloud of scripts. Emphasis should be placed on study of characterization in preparation for the units to follow. Films, field trips to movies and plays would be most helpful.

VI. The stage

A. Stages and the types
   1. Proscenium
   2. Arena
   3. Theater in the round
   4. Raked
   5. Miscellaneous

B. Stage areas and theatrical terminology (See glossary in E. E. Markert's *Speech for All*)

C. Stage safety

VII. Acting · Part I

A. Stage positions and the actor

B. Using movement
   1. Movement as a factor of character
   2. Movement as part of the plot
   3. Movement and locale
   4. Movement and furniture properties
   5. Movement as an indication of the state of mind
   6. Movement to sustain mood
   7. Special movement problems

C. Listening on stage

D. Vocal techniques for the stage

E. Preparing a role
   1. Basic steps in developing a role
   2. Analyzing the play
   3. Analyzing the character
   4. Observation
   5. Imagination

VIII. Acting · Part II

A. Handling bits of business
B. Blocking
C. Relating to characters
D. Interpreting scenes
E. Leading and supporting roles
F. Building acting techniques

Activities

· Have students illustrate various body positions; then have students in varying sized groups make crosses from one point of a stage to another. Vary types of crosses: direct line, circumlocutious cross, etc. Note the difference in effects of body positions, as well as the types of crosses used. *What can be said about strength or weakness of character? What can be said about motivation of character?*

· Divide students into pairs for activities such as these:

- Share a scene equally so that both are open to the audience.

- Make the scene above more intense pictorially but still share the scene equally.

- One actor delivers a revealing and important speech while the other listens. Discuss if any adjustments in positions are needed.

- "Give" the scene to one actor; the other can then "take" the scene.

· Students may add to the list of improvisations below. Any combination of the three basic factors that contribute to variety of stage movement and business may be used:

Characters - A young boy of 12
A debutante of 19
A society matron of 45
An habitual criminal reared in the slums
A young, robust day laborer

Locale - A penthouse
A camping tent
An igloo at the North Pole
A classroom
The principal's office

Situations (or story lines) - You enter to prepare the murder of someone who is due in five minutes and then leave after losing your nerve.

You enter, wait impatiently for someone who is about 10 minutes late, then decide to sample some food that has been left. A few minutes later you discover it has been poisoned.

You are eating in a restaurant; someone at the next table continues to annoy you although you try to ignore the person. Finally you call for your check and leave in anger and disgust.

You enter to plant a time bomb, carefully place the bomb and then discover that you cannot leave. The bomb was set to explode approximately 3-5 minutes after you placed it in position.

- Read one sentence several times, each time indicating a different mood, then a different age, a different meaning, etc.

- Observe one of the following general types of people: a schoolteacher, a store clerk, a clergyman, a waitress, an aged person, a small child, etc. Make notes on how they use their hands, how they move, and how they speak. Compare these notes with others in the group and perhaps even imitate them.

- Select and memorize a straight role (a short monologue). Write an analysis of the part the character plays in developing the theme line, the development of characterization, and the reason why the role was chosen. Present the monologue to the class.

- Select a role that represents a personality directly opposite from your own.

IX. Pre-rehearsal activities

A. Choosing a play
B. Securing production rights
C. Planning the production
D. Making the promptbook
E. Tryouts and casting

X. Stage setting, lighting, and sound

- A. Methods of staging
- B. Set pieces
- C. Profile sets
- D. Designing scenery
- E. Making the scenery
- F. Stage lighting
  1. Lighting terminology
  2. Necessary equipment
  3. Special equipment
  4. Lighting plots
  5. Lighting cues for production
  6. Special problems
- G. Sound Effects
  1. Line
  2. Tapes and records
  3. Manipulated

XI. Costumes and makeup

- A. Costume design
- B. Appropriateness and authenticity
- C. Color and material
- D. Obtaining costumes
- E. Makeup
  1. Necessary supplies
  2. Straight makeup
  3. Character makeup
     a. Age
     b. Beards, mustaches and sideburns
     c. Stylized makeup

XII. Production staff and their responsibilities

- A. The director
- B. The assistant director
- C. The prompter
- D. Scenic artist and technical director
- E. The stage manager

F. The advertising man
G. The house manager
H. Other personnel

XIII. Rehearsing (See pp. 507-521, Elson and Peck, *The Art of Speaking*)

A. Reading rehearsals
B. Blocking rehearsals
C. Working rehearsals
D. Polishing rehearsals
E. Crew rehearsals
F. Dress rehearsals

XIV. The performance and its evaluation

A. Theme
B. Plot
C. Characterization
D. Style
E. Acting
F. Staging
G. Audience reaction

XV. Clean-up

Films available from the Materials Center

Theory: Literature Appreciation: How to Read Plays. 1953 11 min.
Theatre: One of the Humanities. 1959 30 min.

Pantomime: The String Bean. 1964 17 min.
A Chairy Tale. 1957 10 min.
The Legend of the Pied Piper. 1949 10 min. (Puppets)
Chicamauga.
A Time out of War.

Acting: The Novel: What It Is, What It's About. (Actors from Old Vic explain and demonstrate motivation and characterization)

JOURNALISM: PERSUASION TECHNIQUES (½ credit; enter on course card as *Journalism, English III, or English IV*)

Text: *Journalism in the Mass Media* by Moyes and White

Factors which may contribute to greater success in teaching this course:

- A flexible room arrangement; tables/chairs
- Utilization of discussion groups more than lectures or writing
- Insistence on facts rather than opinion
- Development of opportunities for extensive listening and reading on current issues

Suggested Order of Instruction, Time Segments, and Sources of Information	Suggested Behavioral Objectives
The Newspaper 3 Weeks (Text: Chapter 2; copies of local and outstanding newspapers)	• After study, the student will list the various types of information he can obtain in a newspaper. • After study of the nation's five leading newspapers, the student will identify qualities that characterize an outstanding newspaper. • Given a list of topics, the student will rank the topics according to his perception of their importance. The student will then rank the order of importance given the topics by the newspaper through printing and makeup techniques. • Given editions of the local newspapers, the student will compare and contrast coverage given selected news stories.
SOCIAL RESPONSIBILITY 3 Weeks	• After participating in group discussions, the student will write a letter to the editor of some publication, responding to a problem or to another letter.

SOCIAL RESPONSIBILITY (continued)

(Text: Chapter 14; various reporters and photographers on local newspapers)

- After analyzing various publication and media, the student will explain the potential of each of the following in arousing reaction among average citizens: television, radio, newspaper, magazine.
- The student will write the First, Fifth, and Sixth Amendments to the Constitution and explain their implications for the press.
- Given a list of organizations or groups, the student will indicate and explain his opinion on each group's right to hold closed meetings or withhold information from the press.
- After group discussions, the student will write a column for a newspaper on the topic "Trial by Newspaper."

EUPHEMISMS

2 Weeks

(Grammar texts; sources in the public and school libraries; various books on logic; *Tyranny of Words* by Stuart Chase; *Hidden Persuaders* by Vance Packard)

- Given a list of words, the student will identify examples of euphemistic writing.
- Given a statement, the student will rephrase the selection in euphemistic style.

ADVERTISING

4 Weeks

(Text: Chapters 6 and 14; *Hidden Persuaders*)

- Given selected advertisements, the student will identify the basic copy appeal.
- Given selected advertisements, the student will point out components intended to mislead the consumer and explain why they are misleading.
- After specified observation, the student will list

ADVERTISING (continued)

examples of unreal aspects of television advertisements and determine to what intellectual level the ad would appeal.

THE PUBLIC IMAGE

3 Weeks

(TV characters, schools, institutions, movie people, politicians, *ad infinitum*)

- After class discussion, the student will write an analysis of the qualities that contribute to the creation of a public image.
- Given a list of personalities and organizations, the student will classify each item as having either a positive or negative public image and explain his classification.

NEWS MAGAZINES

3 Weeks

(*U. S. News*, *Time*, *Newsweek*)

- Given articles from selected magazines, the student will identify the magazine source.
- Given three new magazines, the student will compare and contrast their format and editorial policies.
- Given selected news topics, the student will compare and contrast the treatment given by each news magazine.

JOURNALISM LABORATORY (1 credit; enter on course card as *Journalism, English III, or English IV*)

Text: *Journalism in the Mass Media* by Moyes and White

Factors that might contribute to greater success in teaching this course:

- A flexible room arrangement; tables/chairs
- A creative approach to evaluation
- Use of the adopted textbook as a class set rather than individually assigned books
- Hand scheduling of newspaper staff members to a common class period if more than one *Journalism Laboratory* class is formed
- Use of the activities in the text as a guide in organizing instruction
- Frequent use of the materials in chapter bibliographies in the text

Suggested Order of Instruction, Time Segments, and Sources of Information	Suggested Behavioral Objectives
NEWSWRITING (Text: Chapter 8) 3 Weeks	• Given sufficient information, the student will write a news lead with a maximum of 25 words including at least 3 of the 5 W's. • Given sufficient information, the student will write a news story of at least four paragraphs in an inverted pyramid style. • Given an article containing active and passive verbs, the student will re-write the article, making all verbs active. • Given an article containing first, second, and third person pronouns, the student will re-write the article, making all personal pronouns third person.
SPORTS WRITING 1 Week	• Given a list of words pertaining to various sports activities, the student will identify with which sport the words are affiliated.

SPORTS WRITING (continued)

(Text: Chapter 12)

- Given sufficient information, the student will write a sports coverage story in inverted pyramid style with the lead containing the name of the teams, score, and the place of the event.
- Given a designated time limit, the student will write as many synonyms for *win* and *lose* as he can.

FEATURE WRITING

4 Weeks

(Text: Chapter 11)

- Given sufficient information, the student will write an interview story suitable for a high school newspaper.
- Given a copy of a news story, the student will write a feature article based on the news story, using his imagination to supply information needed to create interest.
- After instruction, the student will read a current paperback book and write a book review patterned after those in *Saturday Review* or a similar magazine.

COPYREADING, PROOFREADING

2 Weeks

(Text: Chapters 8 and 17; Appendix IX)

- Given a news story with errors in grammar and usage, the student will re-write the article in his best journalistic style.
- Given an article with typographical errors, the student will proofread the copy using proper symbols for correction.

HEADLINES

2 Weeks

- Given an article, the student will compose a headline according to a specified number of lines and type count.

HEADLINES (continued)

(Text: Chapter 17)

- Given a headline and its type size, the student will indicate the type count per line.
- Given headlines of varying quality, the student will identify the characteristics that make one head more professional than another.

MAKEUP

1 Week

(Text: Chapter 17)

- Given sufficient information such as story lengths and picture size, the student will compose a balanced front page makeup.
- Given sufficient information, the student will make up a horizontal feature page, blocking in a designated amount of advertising.

EDITORIALS

2 Weeks

(Text: Chapter 13)

- Given a list of topics, the student will select one topic and write an editorial containing an introduction, body, and conclusion.
- After studying letters written to the editors of various publications, the student will write a letter to the editor of a newspaper or magazine and notify the teacher if the letter appears in print.

ADVERTISING

1 Week

(Text: Chapter 6)

- Using his own creativity, the student will construct an ad at least 2 columns X 6" for either a real or imaginary product.
- Given various ads, the student will identify the type of copy appeal intended by each.

PHOTOGRAPHY

1 Week

(Text: Chapter 15)

- Given an uncropped picture, the student will crop the picture by using a ruler and a felt pen.
- Given the actual size of a picture, the student will enlarge or reduce the picture to a designated size by use of the diagonal or ratio wheel method.
- Given a photograph, the student will explain the techniques used by the photographer to tell a story.
- After selecting any five school events, the student will list what pictures he would take for each event and illustrate how he would pose each shot.

SECOND SEMESTER

STUDY OF WORDS

4 Weeks

(Grammar and literature texts; Roget's Thesaurus; vocabulary books; semantics)

(*Study of Words* may be interpreted in numerous ways, all of which have merit. These behavioral objectives reflect three interpretations.)

- Given a selected article, the student will identify the trite or hackneyed expressions.
- Given a list of words, the student will match the words with their connotations or denotations.
- Given two selected articles, the student will identify the one with the more "colorful" writing style and explain the reasons for his choice.

MAGAZINES

6 Weeks

- After an in-depth study of various magazine formats, the student will compare and contrast specified magazines layouts.
- Given a list of magazines, the student will explain the type of material solicited, type of copy preparation requested, and remuneration.

MAGAZINES (continued)

(Text: Chapters 3, 20, 21; trade magazines, *The Writer;* appropriate sections in grammar and literature texts)

- After submitting an article or poem to a publication of his own choosing, the student will notify the instructor upon receipt of an acceptance letter or rejection slip.

SHORT STORIES

3 Weeks

(Text: Chapters 20, 21; appropriate sections in grammar and literature texts; selected magazines)

- After reading stories in various magazines, the student will identify and explain which stories they perceive have the greatest consumer appeal.
- The student will write a short story of 3,000 to 5,000 words that would be suitable for a designated magazine. (After instruction, the writing of the short story may be an in-class or independent activity.)

IN-DEPTH INTERVIEW

1 Week

(Text: Chapter 9)

- Given the name of a well-known individual, the student will prepare a list of questions that would be relevant in an interview with the individual.
- After studying several articles from *Reader's Digest* ("My Most Unforgettable Character"), the student will identify the essentials necessary for writing an interesting interview story.
- After selecting a person in the community (not a relative or teacher), the student will prepare specific questions, arrange a meeting, interview his personality, and write an in-depth interview story. (After instruction, this will be an out-of-class activity.)

PUBLIC RELATIONS

2 Weeks

(Text: Chapters 5, 10; abundant brochures, booklets, newsletters, house organs)

- Given sufficient information, the student will write a news release for his company.
- After selecting a business enterprise, utility, or community, the student will compose and design a brochure for advertising his particular selection.

RADIO BROADCASTING

2 Weeks

(Public or school library sources; tape casettes; radio commentaries)

(Tapes of radio news programs could be used for class study.)

- After studying reporting styles of various sports commentators, the student will tape his own interview with a student athlete for class analysis.

or

- After studying reporting styles of various news commentators, the student will research a topic and tape a news commentary for class analysis.

Pertinent Data

The Tennessee High School Press Association is under the direction of W. C. Tucker, Director of the School of Journalism, University of Tennessee, Knoxville.

The Newspaper Fund sponsors numerous scholastic journalism publications and workshops.

The Nashville *Tennessean* has guided tours on Saturday nights.

JOURNALISM: PUBLICATIONS (1 credit; enter on course card as *Journalism*)

Activities will vary in this course according to the extent of publication production being pursued in the individual school. Instruction and supervision should be directed toward developing the skills of perception, analysis, decision-making, and in-depth writing.

APPENDIX

PROGRAM OF STUDIES

One-Half Unit Courses

1971 - 1972

LANGUAGE ARTS: SPEECH AND JOURNALISM

SPEECH: GROUP DISCUSSION (½ unit in Speech or English III or IV)

Prerequisite: None. Speaking and listening experiences will engage students in problem-solving, discovery, and decision-making activities. Group discussion of both public and private forms, as well as one-to-one communication, will be emphasized. *This course may be taught on an alternating or a full-semester basis.*

SPEECH: THEATER ARTS (½ unit in Speech or English III or IV)

Prerequisite: None. A study of the elements that make up the total "theater experience"--the script itself, types and forms of drama, acting, sets and props, elements of lighting, sound, costumes and makeup--will engage the student in a variety of participation and observation activities. *This course may be taught on an alternating or a full-semester basis.*

SPEECH: PUBLIC COMMUNICATION (1 unit in Speech or English III or IV)

Prerequisite: None. This course is designed for students with a special interest in public performance. Key forms of public address, choral reading, oral interpretation, forensic skills necessary for effective extemporaneous speaking, debating, etc., will comprise the course. Practical experience in public address will be gained through student participation in forensic meets and in bureaus of speakers for school and community affairs. *This course is a full-credit elective in Speech the junior or senior year or may be offered on a daily basis for two continuous semesters in place of English III or IV.*

SPEECH: THEATER PRODUCTION (1 unit in Speech or English III or IV)

Prerequisite: None. This course is designed for students with a special interest in dramatic production and performance. Experience in theater production will be provided

through student presentation of plays. Class activities will include improvisation, study of the verbal and physical action of plays, acting and the multiple aspects of stagecraft; such as set design, construction, lighting, and sound effects. *This course is a full-credit elective in Speech the junior or senior year or may be offered on a daily basis for two continuous semesters in place of English III or IV.*

JOURNALISM: PERSUASION TECHNIQUES (½ unit in Journalism or English III or IV)

Prerequisite: None. An investigation of strategies employed by various news media directed toward influencing the opinions of their readers or viewers. Particular attention will be paid to the acquisition of a general knowledge of editorial policies, layout and camera techniques, and political columnists. *This course may be taught on an alternating or a full-semester basis.*

JOURNALISM LABORATORY (1 unit in Journalism or English III or IV)

Prerequisite: None. This is a course designed for students who have a special interest in writing. Experience will be gained in writing for publication. Class activities will be related to techniques involved in gathering the news and presenting it to the reader in its most concise and factual journalistic style. Additional areas of involvement will include editorial, feature, advertising, and sports writing. Emphasis will be placed on identifying and developing individual writing styles, along with activities designed to provide skill in critical thinking and decision-making. *This course is a full-credit elective in Journalism the junior or senior year or may be offered on a daily basis for two continuous semesters in place of English III or IV.*

JOURNALISM: PUBLICATIONS (1 unit in Journalism)

Prerequisite: *Journalism Laboratory* in lieu of English III. Students will assume leadership roles in the production of publications such as yearbooks, newspapers, literary magazines, news releases, and other similar materials. Advanced skills in writing and layout techniques will be developed. *This course is a full-credit elective in Journalism the junior or senior year; credit may be received in Journalism only and may not be substituted for English.*

NOTE: *According to state regulations, only one unit in Speech or Journalism may be taken in place of English.*

LANGUAGE ARTS

SPEECH AND JOURNALISM

1971-72

Q. *May 9th and 10th graders select from the speech and journalism courses being offered?*

A. Yes. They may select any of the courses--but as *electives only*. They are required to take English I and II.

Q. *If a student has already received 1 credit in speech or journalism, may he select from the new courses?*

A. Yes. He may replace either English III or IV with a two-semester continuous course, or a combination of courses in journalism or speech.

Q. *What is meant by a "combination of courses"?*

A. A combination of courses refers to matching a semester course in journalism or speech with another semester course in journalism or speech. Example: A student may take traditional English III in the 11th grade and in the 12th grade take *Journalism: Persuasion Techniques* one semester and *Speech: Group Discussion* the next semester and receive 1 unit in English (IV).

Q. *May a student take one semester of traditional English III or English IV and combine it with a one-semester course in journalism or speech for 1 unit credit in English?*

A **Yes.**

Q. *May a student take 1 semester of these courses:*

Journalism Laboratory
Journalism: Publications
Speech: Public Communication
Speech: Theater Production

A. No. These courses are continuous and must be taken both semesters.

Q. *May a student substitute a journalism course for English III and a speech course for English IV?*

A. No. The state will not allow more than 1 credit as a substitute for English.

Q. *How will the teacher know if the student is taking a course for journalism/speech or English credit?*

A. The student must register for the type of credit he desires. Enter his choice on the course card.

Q. *Would a schedule like this be possible:*

Grade 9	Speech: Theater Arts	½ credit (elective)
	English I	1 credit English
10	Speech: Group Discussion	½ credit (elective)
	English II	1 credit English
11	Speech: Public Communication	1 credit English (for IV)
	English III	1 credit English
12	Speech: Theater Production	1 credit Speech

A. Yes. Such a schedule would total 4 English credits, 1 Speech credit, and 1 unit of electives.

Q. *Would this also be a possible schedule:*

Grade 9	Speech: Theater Arts	½ credit Speech
	English I	1 credit English
10	Speech: Group Discussion	½ credit Speech
	English II	1 credit English

11	Journalism Laboratory	1 credit English (for IV)
12	Journalism: Publications	1 credit Journalism
	English III	1 credit English

A. Yes. This schedule allows 4 credits in English, 1 credit in Journalism, and 1 credit in Speech.